

FANFARES FOR TRISTAN

The legend of Tristan and Isolde has fascinated writers, painters and composers, and more recently film makers. I came to know Wagner's version of the story, with its sensuous chromaticism and hypnotic nocturnal atmosphere when I was young. A reconsideration of the opera led me to pay this musical tribute to the warrior-hero, Tristan of Bretagne, in which elements from different versions of the Tristan story are freely interwoven. A strong sense of rhythm pervades 'Fanfares for Tristan' suggesting my version of the story might be set far away from Brittany.

The piece could be seen as reminiscences passing through a dying mind. Tristan is a brave, heroic leader of men; someone who also has a restrained, courtly side. His love for Isolde, integral to the story, is passionate and intense, as well as flawed and fatal. The forest, to which early versions of the legend say the lovers fled, is filled with ruined castles and nightmarish figures, along with the calls of nocturnal creatures. Tristan's feverish state of mind as, mortally wounded, he awaits Isolde's arrival, adds urgency to the closing movement of my piece. As he dies the surge of a freed spirit is felt.

This *Fantasy-Portrait* (14'15'') consists of an *exposition*, *scherzino*, *romance*, *dramatic interlude* and *recapitulation with coda*. Each section has a descriptive subtitle:

1. Portrait of a Warrior-Hero
2. Carnival Pranks with Comeuppance
3. Idealised Reverie
4. Fatal Liaison
5. Recollection, Death, Transfiguration

The work's fundamental motive, stated on trumpets and clarinets, is heard at the outset, before a fanfare-like tutti first subject and an agitated second subject on strings are introduced. The brief *scherzino* with its impetuous wind flourishes sees young Tristan jesting at a carnival. His hedonism results in mild comeuppance. In the *reverie*, built on a long pedal point, the fundamental motive is transformed into a quasi minimalist accompanimental figure over which a melody on high violins depicts Tristan dreaming. At the centre of the piece his *fatal liaison* with Isolde makes reference to Wagner's 'Tristan' chord. In the *finale* the exposition's tutti subject is recalled before disintegrating into a lament for the warrior-hero. The piece closes quietly with oboe and cor anglais softly interlinked -symbols of the lovers' symbiotic existence.

To the Memory of Christopher Langford James
FANFARES FOR TRISTAN

OPUS 49

JOHN SIMON

1. PORTRAIT OF A WARRIOR-HERO

Con moto

$\text{♩} = 92$

Piccolo

Flute 1.2

Oboe 1.2

Cor Anglais

Clarinet 1.2 in A

Bass Clarinet in B \flat

Bassoon 1.2

Contrabassoon

Horn 1.2 in F

Horn 3.4 in F

Trumpet 1.2.3 in C

Tenor Trombone 1.2

Bass Trombone

Tuba

Timpani

Percussion

Harp

Con moto

$\text{♩} = 92$

Violin 1

Violin 2

Viola

Violoncello

Contrabass

18 **2** *energico*

Instrumentation and Dynamics:

- Picc.:** *ff*
- Fl.1.2:** *ff* (1.)
- Ob. 1.2:** *ff*, *fff*, *ff*, *fff*, *ff*, *fff*, *ff*, *fff*, *ff*, *f*
- Cl.1.2 in A:** *ff*
- Bsn.1.2:** *ff*, *f*
- Hn.1.2 in F:** *f*
- Hn.3.4 in F:** *f*, *mf* *leggiero*
- C Tpt.1.2.3:** *f*, *1. sola*, *ff* *espress.*, *dim.*, *mf*
- Tbn.1.2:** *f*, *f*, *mf*, *f*, *mf*
- B. Tbn.:** *f*, *leggiero*, *mf*
- Tba.:** *f*, *leggiero*, *mf*
- Timp.:** *f*, *dim.*
- Vln. 1:** *ff*
- Vln. 2:** *ff*
- Vla.:** *ff*, *marcato*
- Vc.:** *ff*, *marcato*
- Cb.:** *ff*

Second Ending: **2**

24 3

Fl.1.2 *f* *mf con eleganza*

Ob. 1.2 *f* *mf con eleganza*

Cl.1.2 in A *f*

Bsn.1.2 *f* *p* *marcato*

Hn.1.2 in F *f* *solo*

Hn.3.4 in F *f* *solo*

Tbn.1.2 *mp*

B. Tbn. *mf* *mp*

Tba. *p* *mf* *mp*

Timp. *p* *mf* *p sub.* *pp leggiero*

Vln. 1 *f* *mf con eleganza* *div.*

Vln. 2 *f* *mf con eleganza* *div.*

Vla. *f* *mp* *div.*

Vc. *ff* *f* *mp* *div.*

Cb. *f* *mp* *mf* *mp*

mf *mp* *mf* *mp*

4 misterioso (il bosco)

39

Picc. *p*

Fl.1.2 *p*

Ob. 1.2 *p* *molto espress.* solo

C. A. *mp* *p* solo *molto espress.* *mp* *mf* *p*

Cl.1.2 in A *p*

Hn.1.2 in F

C Tpt.1.2.3 *p* con sord.

Timp. *ppp*

Tri. *ppp* *pp* *ppp* *pp*

Vln. I con sord. div. in 3 sul pont. tremolo 4 *pp*

Vla. *p*

Vc. unis. pizz. *p* div. arco *p*

Cb.

d. + d

5 con intensità

44

Picc. *pp* *p* *ff*

Fl. 1.2 *ff*

Ob. 1.2

C. A. solo marcato *p* *p* *p* *f*

Cl. 1.2 in A *p* *mp* *f* *ff*

Bsn. 1.2 *mf* *f*

Cbsn. *f*

Hn. 1.2 in F senza sord. *pp* *mp* *f* *f*

Hn. 3.4 in F *f* *f*

C Tpt. 1.2.3 senza sord. 1.2 *f*

Tbn. 1.2 senza sord. *f* *f*

B. Tbn. *f* *f*

Tba. *f* *f*

Timp. *mf* *f*

Cym. susp. *pp* *mf* *pp* *mf*

T.-t. *f*

Vln. 2 tutti pizz. **5**

Vla. 1. metà pizz. *p* *cresc.* tutti div. *f*

Vc. *p* *cresc.* *f*

49 *d+d.*

Picc. *ff*

Fl. 1.2 *ff*

Ob. 1.2 *ff*

Cl. 1.2 in A *ff*

Bsn. 1.2 *f*

Hn. 1.2 in F

Hn. 3.4 in F

C Tpt. 1.2.3 *f* 1.2.3 sole a2 1.2

Tbn. 1.2

B. Tbn.

Tba.

Timp. *mf*

Vln. 1 *ff* *senza sord. unis. nat.*

Vln. 2 *ff* *arco*

Vla. *ff* *unis. arco*

Vc. *ff* *unis. arco*

Cb. *ff* *arco*

6

55

Picc.

Fl.1.2
ff

Ob. 1.2

Cl.1.2 in A
ff

Bsn.1.2
ff

Cbsn.

Hn.1.2 in F
f — *sfz* *f* — *sfz* *f* — *sfz* *f* — *sfz* *f* — *f* *a2* 1.2 soli

Hn.3.4 in F
sfz *sfz* *sfz* *f* *f* 3. solo

C Tpt.1.2.3
f — *f* — *f* — *f* — *f* — 1.2

Tbn.1.2
f *a2*

B. Tbn.

Tba.

T-t.

Vln. 1
f 7

Vln. 2
f

Vla.
f div.

Vc.

Cb.
f

63

Picc. *f* *ff*

Fl. 1.2 *f* *ff*

Ob. 1.2 *f* *ff*

Cl. 1.2 in A *f* *ff*

Bsn. 1.2 *f* *ff* *f*

Cbsn. *f* *ff* *f*

Hn. 1.2 in F

Hn. 3.4 in F

C Tpt. 1.2.3 *f* *f*

Tbn. 1.2 *f*

Tba. *f*

T-t. *f*

Vln. 1 *ff* *f* div.

Vln. 2 *ff* *f* div.

Vla. *ff* *f*

Vc. *ff* *f*

Cb. *ff* *f*

8 più tranquillo

70

Picc. *mf*

Fl. 1.2 *mf*

Ob. 1.2 *mf*

Cl. 1.2 in A *mf*

Bsn. 1.2 *mf*

Hn. 1.2 in F *mf*

Hn. 3.4 in F *mf*

C Tpt. 1.2.3 *mf*

Tbn. 1.2 *mf*

B. Tbn. *mf*

Timp. *pp*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

9

75

Picc. *p possible*

Fl.1.2 *mf* *f* *cresc.*

Ob. 1.2 *mf* *ff* *f* *cresc.*

Cl.1.2 in A *mf* *ff*

Bsn.1.2 *mf* *ff* *f furioso*

Hn.1.2 in F *p* *f* *f sub.* *dim.*

Hn.3.4 in F *p* *f* *f sub.* *dim.*

C Tpt.1.2.3 *f* *cresc.*

Tbn.1.2 *mf* *f*

Tba. *mf* *f*

Timp.

T-t.

Vln. 1 *f* *div.* *f* *cresc.*

Vln. 2 *f* *div.* *f* *cresc.*

Vla. *f furioso* *unis.* *f furioso* *cresc.*

Vc. *p* *f furioso* *f furioso* *cresc.*

Cb. *p* *f furioso* *f furioso* *cresc.*

83

Picc. *ff*

Fl.1.2 *ff*

Ob. 1.2 *ff*

Cl.1.2 in A *ff*

Bsn.1.2 *f cresc.* *ff*

Cbsn. *f cresc.* *ff*

Hn.1.2 in F *ff*

Hn.3.4 in F *ff*

C Tpt.1.2.3 *ff* con sord. 2.

Timp. *f*

Vln. 1 *ff* unis.

Vln. 2 *ff* unis.

Vla. *ff*

Vc. *ff*

Cb. *ff*

rit. . .

Un poco meno mosso

♩=88

con eleganza e ritegno

94

Picc. *fff* *mf* > *pp* *p lontano*

Fl.1.2 *fff* 1. *p* > *pp*

Ob. 1.2 *fff*

Cl.1.2 in A *fff*

C Tpt.1.2.3 1. (senza sord.) 2. (con sord.) *p lontano*

Tbn.1.2 *ff*

B. Tbn. *ff*

Tba. *ff* molto

Timp. *f* *ppp* *p* *ppp* soli

T.-t. *pp*

Tri. *ff* *p*

Vln. 1 *fff* *dim.* *mf* *p* *mf* *p* *mp*

Vln. 2 *fff* *dim.* *mf* *p* *mf* *p* *mp*

Vla. *fff* *dim.* *mf* *p* *mf* *p* *mp*

Vc. *fff* *mf* *p* *mp*

Cb. *fff* *mf* sempre ben marcato *p*

rit. . .

Un poco meno mosso

♩=88

div.

div.

div.

div.

div. pizz.

sub. appassionato

più tranquillo

104

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

p *mf* *ff* *ff* *mf* *p*

p *mf* *ff* *ff* *mf* *p*

p *mf* *ff* *ff* *mf* *p*

p *mf* *ff* *ff* *mf* *p*

mf *p*

1. metà
tutti div.



10 sempre molto espress.

110

Picc.
Fl. 1.2
Ob. 1.2
C. A.
Cl. 1.2 in A
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

pp

p *p*

1.
p espress.

mp espress. *dim.* *pp* *mp* *mf dim.*

mp *p*

10

p *p* *p*

p *p* *p*

p *p* *p*

1. metà
tutti div.
unis. pizz.

p

unis.

116

Picc. *p espress.* 3
 Fl. 1.2 *p*
 Ob. 1.2 *p* *mf dim.*
 C. A. *mp* *mf dim.*
 Bsn. 1.2 1. *p* *marcato sempre*
 Hn. 1.2 in F *p*
 Vln. 1 *mp* *mp* *pp* *mp*
 Vln. 2 *mp* *mf*
 Vla. *mp* *pp*
 Vc. *mp* *mf* *div. arco*
 Cb. *mp* *mf* *pp*

Detailed description of the musical score: The score is for measures 116 to 120. The Piccolo part (measures 116-117) has a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest. In measure 120, it plays a triplet of eighth notes G4, A4, and B4, marked *p espress.* The Flute 1 and 2 parts (measures 116-117) play a quarter note G4, followed by a quarter rest. In measure 120, they play a quarter note G4. The Oboe 1 and 2 parts (measures 116-117) play a quarter note G4, followed by a quarter rest. In measure 120, they play a quarter note G4. The Clarinet in A part (measures 116-117) plays a quarter note G4, followed by a quarter rest. In measure 120, it plays a quarter note G4. The Bassoon 1 and 2 parts (measures 116-117) play a quarter note G4, followed by a quarter rest. In measure 120, they play a quarter note G4. The Horn 1 and 2 in F part (measures 116-117) play a quarter note G4, followed by a quarter rest. In measure 120, they play a quarter note G4. The Violin 1 part (measures 116-117) plays a quarter note G4, followed by a quarter rest. In measure 120, it plays a quarter note G4. The Violin 2 part (measures 116-117) plays a quarter note G4, followed by a quarter rest. In measure 120, it plays a quarter note G4. The Viola part (measures 116-117) plays a quarter note G4, followed by a quarter rest. In measure 120, it plays a quarter note G4. The Violoncello part (measures 116-117) plays a quarter note G4, followed by a quarter rest. In measure 120, it plays a quarter note G4. The Contrabass part (measures 116-117) plays a quarter note G4, followed by a quarter rest. In measure 120, it plays a quarter note G4.

12

134

Fl.1.2

Ob. 1.2

C. A.

Cl.1.2 in A

Bsn.1.2.

Hn.1.2 in F

Hn.3.4 in F

Timp.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

solo

mp

mp

mp

mp

mp

mp

mf

p

mp

p

p

p

1.

3.

mf

f

3

3

12

mp

mp

con sord.
1. metà
nat.

sola (senza sord.)

mp

mp

con sord.
1. metà

mp

mp

138

Fl.1.2

Ob. 1.2

C. A.

Cl.1.2 in A

Cbsn.

Hn.1.2 in F

Hn.3.4 in F

Tba.

Timp.

Hp.

Vln. 1

Vln. 2

Vc.

1. *mf* *ff* *attacca*

mf < *f* *p* *f* *mp*

< *p* *mp* *f* *p* *f* *mp*

mp *mf* *f*

mf *f*

mp *cresc.* *cresc.* *mp*

mp *cresc.*

p *f* *f* *f*

mf *cresc.* *cresc.*

trem. *mp* *mf* *cresc.*

Detailed description of the musical score: The score is for measures 138-141. It features a woodwind section (Flute 1 & 2, Oboe 1 & 2, Clarinet in A, Bassoon), a brass section (Horn 1 & 2 in F, Horn 3 & 4 in F, Trombone), Timpans, Harp, and a string section (Violin 1 & 2, Viola). The woodwinds play melodic lines with various dynamics (mf, f, p, mp, ff) and articulations (trills, slurs, accents). The brass section provides harmonic support with sustained notes and crescendos. The harp plays a rhythmic accompaniment with slurs and accents. The strings play sustained notes with tremolos and crescendos. The score includes first and second endings for several instruments.

2. CARNIVAL PRANKS WITH COMEUPPANCE

Scherzando

♩=100

142 bizzarramente

Picc. *p* *mf*

Fl.1.2 *p* *mf*

Ob. 1.2 *p* *mf*

C. A. *p* *mf*

Cl.1.2 in A *ff* *ff* *p* *mf*

B. Cl. in Bb *ff* *ff* *p* *mf*

Bsn.1.2 *sfp* *sfp* *p* *mf*

Cbsn. *sfp* *sfp* *p* *mf*

Hn.3.4 in F *p*

C Tpt.1.2.3 *mf* con sord. 1.

Tba. *sfp*

T.-t. *f*

Hp. *ff*

Scherzando

♩=100

tutti senza sord. arco

Vla. *ff* *ff* *p* *mf*

Vc. *ff* *ff* *p* *mf*

Cb. *ff* *ff* *p* *mf*

13 *giocoso e con umorismo*

150

1.

Fl.1.2 *f*

Ob. 1.2 *f*

C. A. *f*

Cl.1.2 in A *f brillante*

B. Cl. in Bb *f*

Hn.1.2 in F *leggiero*

Hn.3.4 in F *leggiero*

Tbn.1.2 *f*

Tba. *mf leggeramente*

B. D. *f*

13

Vln. 1 *pizz. f*

Vln. 2 *pizz.*

Vla. *pizz. div. unis.*

Vc. *f*

Cb. *f*

Picc. *ff*

Fl. 1.2 *ff* *f*

Ob. 1.2 *ff*

C. A. *ff*

Cl. 1.2 in A *ffp* *ff*

B. Cl. in Bb *ff*

Bsn. 1.2 *ff*

Hn. 1.2 in F *sfz* *f*

Hn. 3.4 in F *sfz* *f*

C Tpt. 1.2.3 *f* 1. sola

Tbn. 1.2 *sfz*

B. Tbn. *sfz*

Tba. *f*

Timp. *f* soli

B. D. *f*

Whip *f*

Vln. 1 *ff* *f* *ff* *arco*

Vln. 2 *f* *ff* *f* *dim.* *f*

Vla. *ff* *f* *ff* *f* *dim.*

Vc. *ff* *f* *ff* *f* *dim.* *f*

Cb. *ff* *f* *ff* *f* *dim.* *f*

158

Picc. *f*

Fl. 1.2 *f* *ff* *f*

Ob. 1.2 *f*

Cl. 1.2 in A *f*

B. Cl. in Bb *f*

Bsn. 1.2 *f*

Hn. 1.2 in F

Hn. 3.4 in F

C Tpt. 1.2.3 *f*

Timp.

B. D. *f*

Vln. 1 *f* *ff* *f* *ff* *f*

Vln. 2 *f* *ff* *f*

Vla. *f* *ff* *f*

Vc.

Cb.

Dynamic markings: *f*, *ff*, *f*, *ff*, *f*. Performance instructions: *pizz.*, *div.*, *unis.*, *ff*, *f*.

168

Fl.1.2 *pp* molto espress.

Bsn.1.2 *pp* 2.

Hn.1.2 in F 1. *pp*

Vln. I unis. *pp marcato*

Vla. pizz. *pp*

Vc. *pp*

Cb. *pp*

3. IDEALISED REVERIE

Andantino
♩=76
attacca
bizzarramente

172

Fl.1.2

Cl.1.2 in A 1. *p*

B. Cl. in Bb *p legubre*

Bsn.1.2 *ppp* *pp* *pp* 1. *pp*

Cbsn. *pp*

Hn.1.2 in F *ppp*

T.-t. *p*

Hp. *p*

Andantino
♩=76

Vla. con sord. arco *p*

Vc. con sord. arco

Cb. con sord. arco *p*

dolce e espress.

16

178

Picc. *pp con molto espress.*

Cl.1.2 in A

B. Cl. in Bb *mp marcato*

Bsn.1.2. *p*

Vln. 1 *p con molto espress.*

Vln. 2 *p* con sord. arco *div.*

Vla. *p* 1. metà

Vc. *p* con sord. *div.*

Cb. *p*

16 1. metà soli con sord. arco

184

Picc. *pp*

Cl.1.2 in A 1. *pp*

Hp. *p*

Vln. 1 *tutti con sord. div.* 1. metà *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. 1. metà *pp*

189 17

Fl. 1.2

Cl. 1.2 in A

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1.

pp

mp

mp

mp

unis.

tutti

unis.



194

Picc.

Cl. 1.2 in A

Hn. 1.2 in F

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

1.

pp

1.

p molto espress.

p

1. metà

p

div.

1. metà

div.

tutti div.

3

pp

dolce e espress..

20

209

Fl.1.2

C. A.

Cl.1.2 in A

B. Cl. in Bb

solo

p

mf 5

espress.

mp

p con molto sentimento

mp *espress.*

p

20

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

senza sord. div.

p

univ.

pp

univ.

pp

div.

p sub.

pp

1. metà

p

1. metà

p

senza sord. 1. metà

p

1. metà

p

solo

p *espress.*

1. metà

215

Fl.1.2

Cl.1.2 in A

Hp.

mp

mp

mp

3

5

rit.

7

rit.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

tutti div.

mp *espress.*

univ.

mp *espress.*

tutti

p

tutti (s.s)

p

tutti

p

p

p

pp

Tempo principale (scherzando)

♩=92

220

Picc. *f*

Fl.1.2

Cl.1.2 in A *f* brillante

Hn.1.2 in F *mf*

Hn.3.4 in F *mf*

B. Tbn. *f*

Tempo principale (scherzando)

♩=92

div. *pp*

Vln. 1 *f* *mf*

Vln. 2 *pp* *f* *mf*

Vla. 1. metà *pp* *f* *mf*

Vla. 2. metà *pp* *f* *mf*

Vc. *pp* *f* *mf* pizz.

Cb. *pp* *f* *mf* pizz.

238

Picc. *pp*

Fl.1.2

Ob. 1.2 *ff* *f*

C. A. *ff* *f*

Cl.1.2 in A *mf* a2

Bsn.1.2 *pp* a2

Cbsn. *ff* *pp*

Hn.1.2 in F *f* 1. *pp*

Hn.3.4 in F *f*

C Tpt.1.2.3

B. Tbn. *ffp* *pp*

Tbn. *ffp* *pp*

Timp. *ffp* *pp* *pp* sonoro bacchette di legno

B. D.

Xyl. *mf* *mp*

Hp. *pp* 8va

Vln. 1 *ffp* *pp*

Vln. 2 *ffp* tremolo sul pont. *p dim.* *pp*

Vla. 1. metà arco tremolo sul pont. *p dim.* *pp*

Vla. 2. metà arco tremolo sul pont. *p dim.* *pp*

Vc. *p dim.* 1. metà arco sul pont. tremolo *pp*

Cb. *p* *pp*

(i musicisti della foresta)

242

Picc.

Ob. 1.2

C. A.

Bsn. 1.2.

Hn. 1.2 in F

C Tpt. 1.2.3

Timp.

Glock.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

unis.
p marcato

un poco meno mosso

246 Picc. muta in Fl.3

Picc. *pp*

Fl.1.2 *pp*

Ob. 1.2 *pp*

C. A. *pp*

Bsn.1.2. *pp*

Hn.1.2 in F *pp* con sord.

Hn.3.4 in F *pp* con sord.

C Tpt.1.2.3 *pp* *espress.*

Timp. *p preciso* *pp*

B. D. *p* *pp*

Xyl. *mp* *p* *gliss.*

Hp. *p*

251

Fl.1.2 *pp* *ppp* *Adagio*

Cl.1.2 in A *pp possible*

Bsn.1.2. *pp* *ppp*

Timp. *pp* *ppp*

Hp. *pp*

Vla. *ppp* *molto rit.* *Adagio* *con sord.* *2. metà nat.*

5. RECOLLECTION, DEATH and TRANSFIGURATION

Quasi lento

$\text{♩} = 66$
serioso

256

Fl. 1.2

Ob. 1.2

Cl. 1.2 in A

Bsn. 1.2

Hn. 1.2 in F

Hn. 3.4 in F

C Tpt. 1.2.3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

B. D.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1.2.3

pp

p

pp

p

senza sord.

pp — *p*

senza sord.

pp — *p*

senza sord.

p

pp

p

p

p

mp

mp

mf

p marcato

mf

Quasi lento

$\text{♩} = 66$

tutti div.

pp

nat.

pp

(senza sord.)
tutti div.

pp

tutti unis. arco (nat.)

pp

div.

pp

Più mosso

♩=84

più animato

263 Fl.3 muta in Picc.

Fl.1.2 *p* *mf* *mf*

C. A. *mp* *mf* *mf* *mf* *f*

B. Cl. in Bb *mf* *f*

Bsn.1.2 *mf* *f*

Hn.1.2 in F *p* *mf* *f*

Hn.3.4 in F *p* *mf* *f*

C Tpt.1.2.3 *p* *mf* *mf* *f*

Tbn.1.2 *p* *mf* *mf* *f*

B. Tbn. *p*

Tba. *p*

Timp. *p* *p*

Più mosso ♩=84

Vln. 1 *p* *mf* *f*

Vln. 2 *p* *mf* *f*

Vla. *pp* *p* *mf* *f*

Vc. *pp* *mf* *f*

Cb. *pp* *mf* *f*

sole 1. 2. 3.

1.2

1.

unis.

unis.

unis.

unis. pizz.

Tempo principale

♩=92

269

Fl. 1.2 *ff*

Ob. 1.2 *ff*

Cl. 1.2 in A *ff* 2.

B. Cl. in Bb *ff*

Bsn. 1.2 *f* *ff* a2 *f* *ff*

Cbsn. *f* *ff* *ff*

Hn. 1.2 in F *ff* *f*

Hn. 3.4 in F *ff* *f*

C Tpt. 1.2.3 *f*

Tbn. 1.2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *f* *p* *f*

Tempo principale

♩=92

Vln. 1 *ff* *f* unis.

Vln. 2 *ff* *f* div.

Vla. *ff* *f*

Vc. *f*

Cb. *ff* *f* arco

Più mosso
affrettando

278

Picc. *f* *f cresc.* *ff*

Fl. 1.2 *f* *cresc.* *ff*

Ob. 1.2 *f* *cresc.* *ff*

Cl. 1.2 in A *f* *cresc.* *ff*

B. Cl. in Bb *f* *cresc.* *ff*

Bsn. 1.2 *f* *cresc.* *ff*

Hn. 1.2 in F *f* *cresc.* *ff* soli

Hn. 3.4 in F *f* *cresc.* *ff* soli

C Tpt. 1.2.3 *f* *cresc.* *ff*

Tbn. 1.2 *f* *cresc.* *ff*

B. Tbn. *f* *cresc.* *ff*

Tba. *f* *cresc.* *ff*

Timp. *f* *sempre cresc.* *ff*

B. D. *f*

Cym. *mf* *f*

Glock. *f*

Vln. 1 *div.* *unis.* *cresc.* *ff*

Vln. 2 *div.* *unis.* *cresc.* *ff*

Vla. *div.* *unis.* *cresc.* *ff*

Vc. *div.* *unis.* *cresc.* *ff*

Cb. *cresc.* *ff* *f cresc.* *ff*

nat. *mf* *f*

sole *passionato* *soli* *passionato*

ff *ff* *ff* *ff*

289

Picc. *pp*

Ob. 1.2 *pp* *dolorosamente*

C. A. *p* *dolorosamente*

Hn. 1.2 in F *mp* *p* *dolorosamente*

Timp. *ppp*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *mp* *mf* *solo* *tutti div. 1. metà* *p* *mp* *p* *mp*

Vc. *mp* *f* *2. metà* *2. metà* *dim.* *p*

(8)

294

Picc. *pp* *p*

Fl. 1.2 *pp*

Ob. 1.2 *mp marcato* *mf espress.* *mp* *mf*

C. A. *p*

Cl. 1.2 in A *pp*

Bsn. 1.2 *p*

Timp. *pp lontano* *p*

B. D. *p*

Vln. 1 *p* *div. in 2* *mp*

Vln. 2 *pp* *1. metà* *tutti div. in 2* *p* *mp*

Vla. *p* *mf* *p* *mf* *tutti div.* *p* *mp*

Vc. *p* *pizz.* *div.* *mp*

Cb. *mp* *p*

22

dolorosamente ma sempre con eleganza
(una memoria ideallizzata)

300

23

Picc. *mf*

Ob. 1.2 *f* *mp* *p* *mf* *espress.* *f > mf* *dim.* *mf* *p*

C. A. *mp* *p*

B. Cl. in Bb *mp espress.*

Bsn. 1.2 *p*

Hn. 1.2 in F *p* *mp*

Timp. *p*

B. D. *p*

Hp. *p* *f*

Vln. 1 *mf* *p* *p* *colla parte* *mf*

Vln. 2 *mf* *p* *p* *colla parte* *p* *mf*

Vla. *mf* *p* *p* *mf*

Vc. *mf* *p* *p* *mf*

Cb. *mf* *p*

23

306

Picc. *mf* *f*

Fl. 1.2 *ff* 1. *p*

Ob. 1.2 *mf* *f* *p* *p*

C. A. *p* *p*

Cl. 1.2 in A 1. *p* *ff*

Bsn. 1.2 2. *p* 1. *p*

Hn. 1.2 in F *f* *mp*

Hn. 3.4 in F 3. *mp*

Timp. *p*

B. D. *p*

Hp. *mp* *mp*

Vln. 1 *ff* *ff* *mf* *p*

Vln. 2 *ff* *ff* *mf* *p*

Vla. *ff* *ff* *mf* *p*

Vc. *ff* *ff* *mf* *p*

Cb. *ff* *f* unis. *mp* *p*

24

poco a poco agitato

brillante

311

Picc. *f* 3

Fl. 1.2 *f*

Ob. 1.2 *mf cresc.* *f*

C. A. *mf cresc.* *f*

Cl. 1.2 in A *f*

B. Cl. in Bb *f*

Bsn. 1.2 *a2 mp cresc. sempre* *f*

Hn. 1.2 in F *1. p espressivo mp cresc.* *f drammatico*

Hn. 3.4 in F *3. p espressivo mp cresc.* *f drammatico*

C Tpt. 1.2.3 *f* 3 *con sord.*

Timp. *mf*

B. D. *mp* *mf* *f*

S. D. *mp* *mf* *f* *ff*

Hp.

24

accel.

unis. *p* *div.* *mf cresc.* *f*

Vln. 1 *tutti p* *div.* *cresc. sempre* *f*

Vln. 2 *p* *cresc. sempre* *f*

Vla. *p* *cresc. sempre* *f*

Vc. *unis. pizz.* *arco* *cresc. sempre* *f*

Cb. *p* *arco* *cresc. sempre* *f*

321

Fl. 1.2 *f* *mf* *mp* *p*

Ob. 1.2

Cl. 1.2 in A *f* *mf* *mp* *mp* *dim.*

B. Cl. in Bb *f* *mf* *mp* *p*

Bsn. 1.2 *f* *mf* *mp* *p*

Cbsn. *f* *mf* *mp* *p*

C Tpt. 1.2.3 *mf* *sempre con molto espress.* *mp* *mf* *mp* *dim.*

Tbn. 1.2 *mf* *espress.* *mp* *p*

Tba. *f* *mf* *mp* *p*

Timp. *mf* *mp* *p*

B. D.

Cym. (nat.) *f* *susp. mf* *dim.* *p*

S. D. *f* *dim.* *p*

Xyl. *f* *mf* *mp*

Hp. *ff* *f* *mf*

25

Vln. 1 *f* *mf*

Vln. 2 *f* *mf* *mp*

Vla. *f* *mf* *mp*

Vc. *f* *mf* *mp*

Cb. *f* *mf* *mp* *p*

330

Picc. *p* *pp*

Fl.1.2 *pp*

Ob. 1.2 solo *p molto espress.* *pp*

C. A. *pp*

Cl.1.2 in A 1. *pp*

Bsn.1.2 1. *pp*

Hn.1.2 in F *p* *mp* *pp*

Hn.3.4 in F 3. *p* 4. *mp* *pp*

T-t. *p*

Hp. *p* *mp* *dim.* *pp*

Vla. 4 solisti (div. in 4) *mp*

Vc. unis. arco *pp* 5 solisti (div. in 5) pizz. *mp*

Cb. *pp*